

P.R.A.I.S.E.

Vocal Training for a
Dynamic Speaking Voice

Workbook



P.R.A.I.S.E. VOICE TRAINING FOR A DYNAMAIC SPEAKING VOICE

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Access Your True Voice SPEAK WITH POWER, SENSITIVITY & EASE~ OVERVIEW

Think of the body as mankind's natural instrument; the breath plays the instrument with nuance and intention, and the voice – in it's infinite variety- is the music. The principle objective of voice training, whether for speaking or for singing, is to liberate the body – our own unique instrument - from habitual tensions that limit our voice so that we can tap our innate energy resources and free our voices to communicate, through song or the spoken word, with confidence and ease.

Voice training integrates vocal and physical exercises which are designed to 'tune the instrument', first by relaxing and energizing the body so it is responsive to the breath, then toning the sound by expanding vocal range, increasing vocal power and improving clarity. The result? A healthier, stronger, more expressive instrument - a healthier stronger, more expressive speaking and/or singing voice.

The voice is unique and personal to the individual with many factors, both physical and psychological, which have contributed to its making. Our voice mirrors our thoughts and feelings and can never be divorced from our intellectual and emotional selves. While vocal training focuses on releasing restrictions and developing the physical aspect of sound and speech, it is important to remember - the goal of voice training is to reveal and strengthen the true voice, never to impose a false voice that is used for effect.

Voice training is experiential. That is, you learn by doing. With training comes the ability to perceive habits and register new experiences. Voice training is process oriented not goal oriented. This understanding is the core of training - for when it comes to the exercises, it is not *what* you are doing but *how* you are doing it that is important.

Most important, voice training is fun! Learn about yourself as you explore playing your own unique, natural instrument.



VOCAL ASSESSMENT

Mark the following statements according to your own assessment:
often (4) sometimes (3) rarely (2) never (1)

- ____1. You find that you are out of breath when you speak.
- ____2. Your voice gets tired as you use it.
- ____3. After you talk a lot your throat hurts.
- ____4. People often ask you to speak up.
- ____5. People often ask you to repeat yourself.
- ____6. People tell you that you are too loud.
- ____7. Your voice sounds as if it were in your nose.
- ____8. Your voice can sound thin and shrill.
- ____9. Your voice sounds as if you are nervous, even when you're not.
- ____10. You may lose your voice when you are nervous or tired.
- ____11. You frequently clear your throat.
- ____12. When you speak, you don't have the voice you want.
- ____13. You would like to change the pitch of your voice.
- ____14. You feel your voice doesn't reflect what you are saying.
- ____15. You lose a listener's attention when you speak.



COMPONENTS OF VOCAL TRAINING

Vocal Development involves easy-to-do physical exercises for relaxation, breathing and increased muscularity of the lips and tongue, all of which free you to open up the voice even as you do them. In this stage you will explore releasing sound through an open and free throat. You will start to access more of your vocal range as you safely stretch the voice. It is here that you will find more vocal power with less effort. Experiencing these exercises will put you on the road to replacing unhealthy and ineffective patterns of making sound with a supported, flexible, released, responsive voice.

Speech & Communication Effectiveness involves applying the newfound freedom and flexibility of the voice to speech. Whether through everyday conversation, formal or informal presentation, or performance of written text, the focus is to communicate thoughts, ideas and feelings with clarity. Communication is active – it involves total physical, mental and emotional commitment. Communication is re-action – to environment, people, ideas and images. Communication is an inter-action – always a dialogue, a two way process, a loop, a flowing circuit between two poles. Communication is multi-action – combining body, intellect, emotions, imagination, unconscious, instincts, experience, and the autonomic nervous system (no direct control).

WHEN YOU TRAIN YOUR VOICE YOU WILL...

Do physical exercises that promote proper alignment so that the

- ☐ spine is flexible and able to support the, head, torso and pelvis
- ☐ muscles involved in breathing are free to work efficiently
- ☐ breath is responsive and focused in order to fully support sound
- ☐ throat, (the channel for sound), is open and the jaw is unrestricted

Do vocal exercises to improve the general tonal quality of your voice by

- ☐ increasing resonance in all the resonating chambers for well balanced sound
- ☐ expanding pitch range for vocal flexibility to support expressiveness

Do articulation and speech exercises to increase clarity by

- ☐ releasing jaw and tongue tension and exercising the tongue for agility
- ☐ practicing vowel and consonant placement for improved comprehensibility
- ☐ using selected pieces of text to practice the muscularity of the words
- ☐ feeling the effects of heightened language on everyday speech patterns



Learn the P.R.A.I.S.E.[™] acronym as a powerful tool to guide you toward connecting to your full, authentic voice

Practice Awareness

Relax & Release

Anchor

Inhale

Send

Energize

Embody the P.R.A.I.S.E. acronym and you will learn to liberate your body from the habitual tensions that limit you mentally, physically and vocally.

Learn the progression of physical and vocal exercises that promote awareness, relaxation, diaphragmatic breathing and released vocal energy.

Experience the power of breathing freely, tapping your instinctive energy resources, and speaking with intention while accessing your free, resilient, and dynamic voice.

Feel your confidence grow, your energy shine and your ability to have fun even when you have to communicate under intense pressure. P.R.A.I.S.E.[™] will help you to be the *powerful communicator* you are meant to be.

P.R.A.I.S.E.[™]

Voice exercises can be done anywhere, anytime. Embody the work in this workbook and you will be on the road to personalizing your own vocal development warm-up using the P.R.A.I.S.E.[™] acronym to guide you.

It's important for you to 'own' the P.R.A.I.S.E.[™] Vocal Training for a Dynamic Speaking Voice process so you learn to do the progression of exercises that will address your vocal and speaking needs.



P.R.A.I.S.E. DEFINED

Practice Awareness

Powerful speakers have a highly developed ability to 'listen to' sensory clues to help them monitor and adapt their communication style. They can switch to being in a state of self awareness vs. self-consciousness, are able to be more present vs. distracted, and can adeptly manage their body language and overall communication effectiveness. Practicing awareness allows them to do all of this while ensuring they are fully available to connect with the people they are in communication with. Developing the ability to Practice Awareness at all times but especially during stressful times will allow you to:

- ☐ Acknowledge limiting habits that block you mentally, physically and vocally
- ☐ Heighten your ability to track sensory clues as a reliable guide toward self-awareness
- ☐ Access breath support to connect your mind/body
- ☐ Effectively participate in all aspects of the 'Art of Communication'

Relax

Consider that your voice is an accurate barometer of life's pressures. The more tuned-in, relaxed and energized you are, the more 'Out Of Struggle and 'In to Ease' you feel. Healthy vocal choices become available and you are able to compellingly express yourself. This fundamental life skill will help you to:

- ☐ Feel the difference between inefficient and efficient use of tension
- ☐ Strengthen core alignment muscles and release unnecessary muscular tension
- ☐ Bring sound to life: connect voice to breath
- ☐ Safely employ your vocal range for expression
- ☐ Experience more physical and vocal power with less effort
- ☐ Keep a listener's attention, tap your inner resources and speak with conviction

Anchor

An anchor secures a vessel from drifting. Have you ever felt 'lost', 'blown out of the water', 'insecure', or 'unstable' when trying to express yourself? Anchoring is a simple yet powerful technique that allows you to:

- ☐ Embody readiness: centre and align yourself physically, mentally and vocally
- ☐ Connect to the natural resonating chambers in your body in order to feel sound vibrations that produce balanced tones that activate and free your whole voice
- ☐ Stay focused, present, and mind/body connected



P.R.A.I.S.E. DEFINED

Inhale/Inspiration

Consider these definitions of inspiration: the drawing of air into the lungs; something inspired, as an idea; a divine influence immediately and directly exerted upon the mind or soul. Now consider that the intention to speak coincides with a new inspiration of breath. We must be aware of what and to whom we are communicating with in order to:

- ☐ Breathe comfortably and freely into the lower ribs, back for full breath support
- ☐ Synchronize and connect thought to breath, breath to sound and sound to movement and words
- ☐ Fearlessly realize and release a thought, emotion, idea ...

Send

Every action comes from intention – either conscious or unconscious. When we speak we send ourselves into the world through our voices, so it is vital that what we send is received how we intend it to be. Are your intentions clear? Can you send without holding back? Can you project and be heard? Are your messages, your heart and desires getting through?

- ☐ Send the breath toward and directly to your target
- ☐ Connect breath support to thought/speaking
- ☐ Direct vocal resonance, pitch range, with flexibility
- ☐ Harness volume control, level and projection

Energize

We all experience a range of energy levels that affect our behavior. How we express that energy depends on our style and individuality. One thing is certain; when we communicate, particularly in front of a group of people, we must focus our energy - move it from stored or *potential* energy, (the default mode we typically feel safe in), to moving or *kinetic* energy, (more energized & focused)

- ☐ Enjoy energizing your mind/body/voice to free your *potential* energy
- ☐ Explore a range of sounds and movements that contribute to different energy qualities
- ☐ Bust mush mouth, learn and do valuable articulation exercises
- ☐ Employ the energizing phenomenon of 'less effort is more efficient'

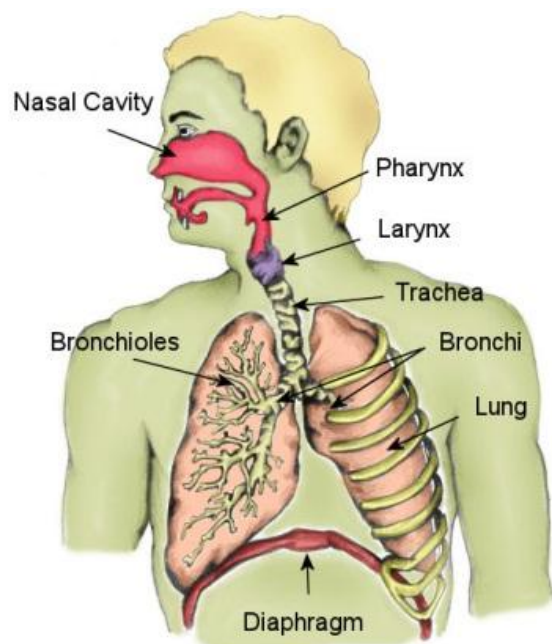
HOW THE VOICE WORKS ~ THE RESPIRATORY SYSTEM

The three major functional systems that interact strongly with each other in the production of speech are:

RESPIRATORY SYSTEM

LARYNGEAL SYSTEM

SUPRA (above) LARYNGEAL SYSTEM



THE RESPIRATORY SYSTEM acts like a pump to provide the movement of air necessary for speech production. Air enters through the nose and mouth and passes through the pharynx into the larynx (where the vocal cords are located). Food entering the mouth also passes through the pharynx. It is prevented from entering the lungs by the epiglottis, which folds down over the larynx when swallowing.

From the larynx air enters the trachea which splits into the right and left main bronchi which enter the right and left lungs. The bronchi keep branching into many smaller airways, the smallest of which is the bronchiole (not shown). From the bronchioles branch the alveoli or "air sacs".

The three muscles (or muscle groups) involved in breathing are:

DIAPHRAGM, INTERCOSTALS, ABDOMINAL

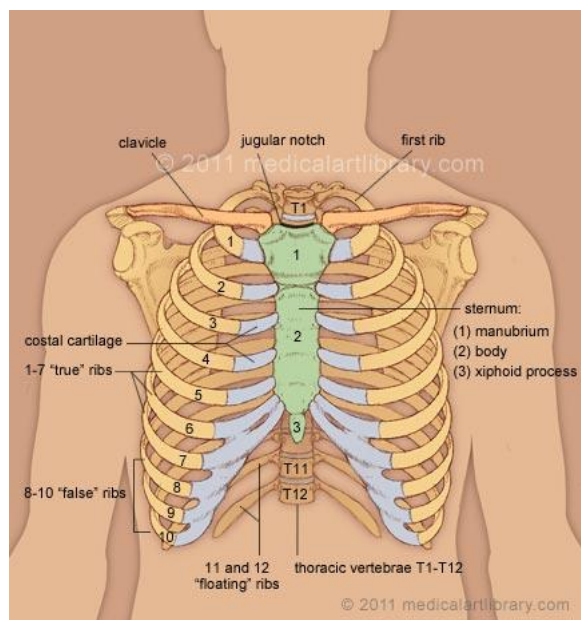
About the Diaphragm: This huge, thin muscle is responsible for 75% of the respiratory effort. It is a large, dome-shaped sheet of skeletal muscle that attaches under the rib cage dividing the torso in half. The top of the muscle forms the floor of thorax (chest cavity) and the bottom forms the roof of the abdominal cavity.

It contracts downward toward the abdominal cavity on inhalation causing the chest cavity to enlarge. This allows inspiration to occur by lowering the air pressure within the lungs and allowing them room to expand within the chest cavity. The diaphragm releases back up to its dome-shape position on exhalation, decreasing the size of the chest cavity.



HOW THE VOICE WORKS ~ THE RESPIRATORY SYSTEM

THE ACTION OF THE INTERCOSTAL MUSCLES DURING THE BREATH CYCLE



About the Ribs: There are twelve sets of curved ribs that form the outer chest cavity. The first seven ribs are joined by flexible cartilage to the sternum (breast bone). Of the next five ribs, three join with the cartilage of the seventh rib, and the bottom two (floating ribs) end in the muscular abdominal wall. The back ribs connect to the thoracic vertebrae of the spine. The chest wall is fairly mobile containing considerable amounts of elastic connective tissue.

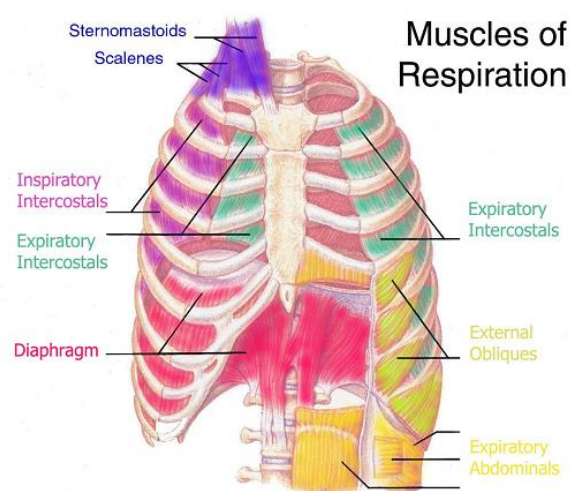
About the Lungs: No muscles act directly on the lungs. The amount the ribs expand and the diaphragm contracts has a direct result on the increase of the chest cavity thereby influencing amount of air drawn into the lungs.

About the Intercostal Muscles: This group of muscles lie between each rib and help expand and shrink the size of the chest cavity when we breathe. They expand out and up during inhalation and release in and down during exhalation. There are two kinds of Intercostals; internal and external:

The **internal intercostals** are on the inside of the ribcage and extend from the front of the ribs, around back, past the bend in the ribs. They are responsible for the depression of the ribs decreasing the dimensions of the chest cavity during exhalation.

The **external intercostals** are on the outside of the ribcage and wrap around from the back almost to the end of the bony part of the rib in front.

The external intercostals are responsible for the elevation of the ribs and expanding the dimensions of the chest cavity during inhalation.





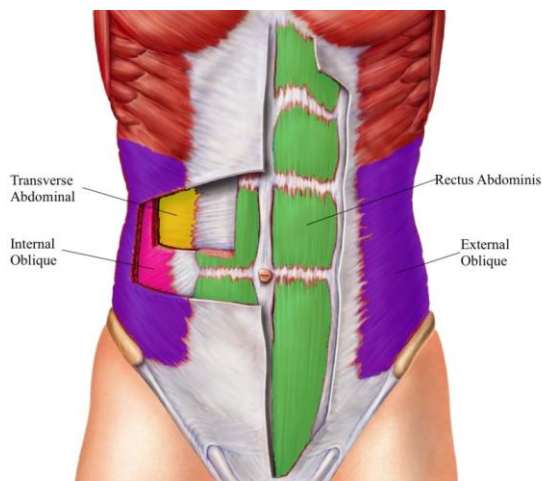
HOW THE VOICE WORKS

About the Abdominal Muscles: These muscles are typically only used when the body needs to process energy quickly (e.g. during heavy exercise, during the stress response, or during an asthma attack).

Accessory muscles of inspiration can also become engaged in everyday breathing when a breathing pattern disorder exists.

The action in the abdominal cavity is a continuous flow of movement; as the diaphragm contracts down toward the abdominal cavity (during inhalation) the internal organs shift to make room for the diaphragm. Thus the abdominal muscles expand out, making room for the shifting organs and the contracting diaphragm.

As the diaphragm releases back up, the internal organs shift back and the abdominal muscles release back into their 'neutral' position.



Abdominal Muscle Anatomy

In situations when an unusually strong burst of air is required - as when special emphasis or loudness is desired - the abdominal muscles can act to provide this additional pulse of energy by contracting, helping to cause a forceful squeezing of the chest cavity.

VOICE IS A PHYSICAL PROCESS

Feel your throat and find your "Adam's apple". It is the hard bump Midway down your throat. Now swallow. Can you feel it go up and back down again? Now "bear down" and you will feel the larynx drop down lower in your throat.

□ Lay your fingers flat over your throat. Open your mouth and image That you are going to "fog up" a pair of glasses in order to clean them. This helps to open the back of the throat.

□ Breath out one long breath with no sound – just breath

hhhhhhhhhhhhhhhh

□ Keep your fingers on your throat and breathe out the same way but this time add an elongated vowel sound to the breathy hhhh.

hhhhhhhhhaaaaaa

□ You have just "turned your voice on" as you added the vowel sound. Could you feel the sound vibrations on your fingertips? Repeat a few times turning your voice on and off on one breath stream.

hhhhhaaaaaahhhhaaaaaahhhhaaaaa

□ Repeat the same as above but now add a [t] and feel how the breath stream is interrupted and then released out as the tip of the tongue touches the gum (or alveolar) ridge just behind the top teeth and then drops down again. Do it again only now add a [d] to break up the breath stream.

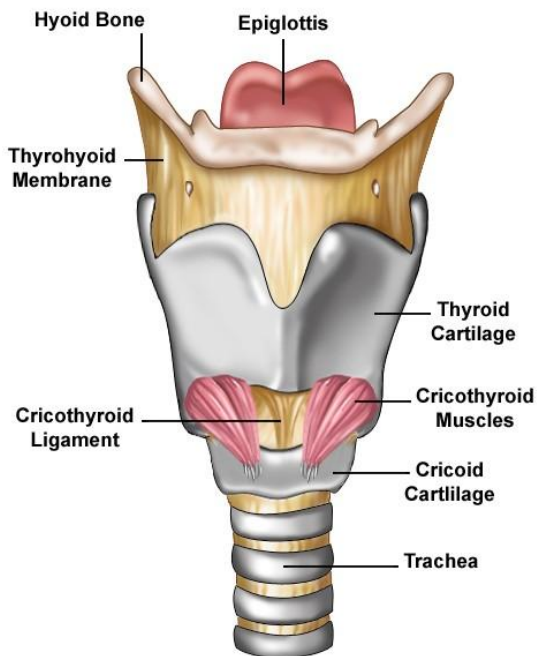
hhhhhaaaaataaaaataaaaataaaaataaa

hhhhhaaaaadaaaaaadaaaaaadaaaaadaaaaa

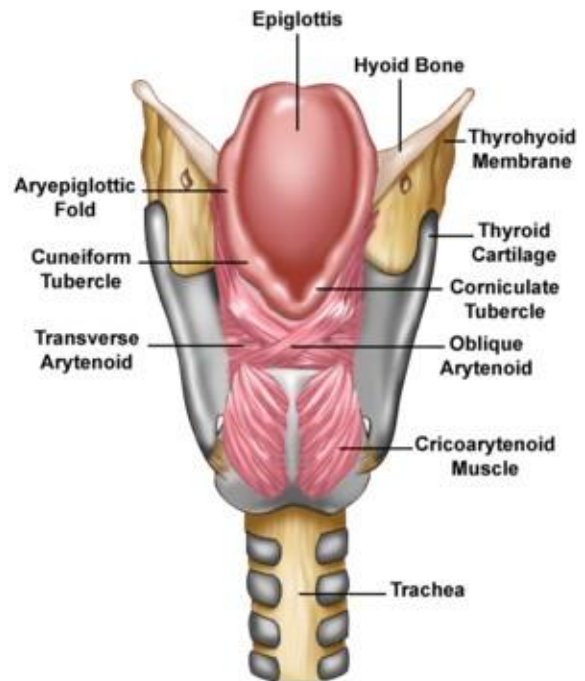


HOW THE VOICE WORKS ~ THE LARYNX

LARYNX BACK VIEW



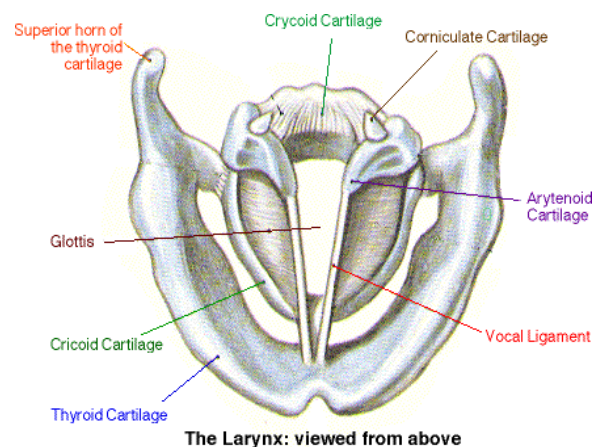
LARYNX FRONT VIEW



About The Larynx (Voice Box): During breathing, the vocal folds stay apart so air moves in and out freely. During vocalization, the vocal folds are brought together so air escaping from the lungs can set them to vibrate. The vibrating vocal folds rhythmically open and close. The pulses of air from the vibrating vocal folds generate the source of sound.

Vocal folds are approximately $\frac{3}{4}$ " long in a male, and shorter in women and children. The rate of vibration (or number of opening-closing cycles in a unit of time), is about 125 per second for an adult male, and 250 per second for an adult female.

LARYNX VIEWED FROM ABOVE

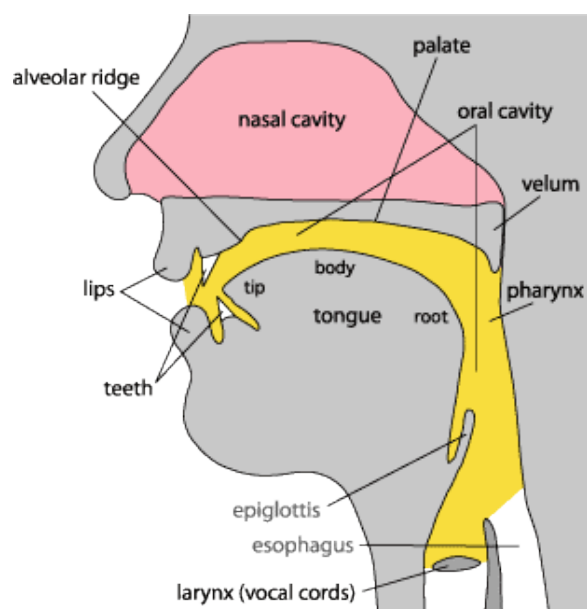
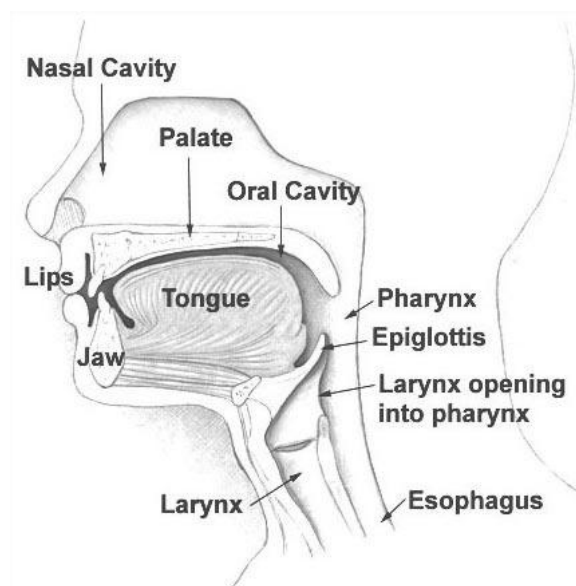


HOW THE VOICE WORKS ~ THE SUPRA LARYNGEAL SYSTEM

SUPRA LARYNGEAL SYSTEM CONSISTS OF THREE MAIN CAVITIES

1. Pharynx (throat): divides into the two other cavities;
2. Oral (mouth)
3. Nasal (nose)

Sound travels up through pharynx, entering mouth cavity, nasal cavity, or both. The direction of sound travel into either the mouth or nose is determined by position of the velum OR uvula (the pendulous tip of the soft palate)



About The Soft Palate: Located at the top, back of the mouth, the soft palate is a muscular extension of the bony hard palate that forms the roof of the mouth. The soft palate acts like a hanging door; when the 'door' is raised it closes off the nasal passage from throat and mouth cavities so that sound is directed into the mouth cavity (as in all vowel sounds). When the 'door' is lowered, the soft palate wraps around the back of the tongue so that sound enters the nasal cavity and escapes through the nose (as in the 3 nasal consonants: [ng] [m] [n])



HOW THE VOICE WORKS ~ WHAT HAPPENS TO SOUND

ABOUT PITCH AND RESONANCE

About Pitch: Pitch change is caused by the rate the vocal folds vibrate; 'in other words, how fast they come apart and are sucked back together. We achieve higher pitch as the vocal folds lengthen, becoming thinner and more tense, thus vibrating faster. Lower pitch is achieved as the vocal folds shorten, becoming thicker and more relaxed, thus vibrating at a slower rate.

There are three determining factors on how many cycles per second the vocal folds vibrate.

1. The size/mass of the vocal folds. The larger the size, the slower the rate of vibration. In average, a man's voice sounds lower in pitch than a woman's or a child's because his vocal folds are longer and vibrate at a slower average rate.
2. How much air pressure is built up underneath them. The greater the air pressure, the faster the vocal folds naturally want to vibrate. This is why people's voices tend to go up in pitch when we they get louder. Increasing air flow is one of the ways we increase loudness, so we have to override the body's natural tendency to raise pitch with increased air pressure.
3. How stiff the vocal folds are at that moment. They vibrate faster (and therefore create a high pitch) when they are stiffer, thinner, and longer.'

About Resonance: Sound produced at the source (vocal folds) is far from the finished product. Sound vibrations hit against the resonating chambers of the pharynx, skull, nose and mouth amplifying the sound and creating more vibrations which resonate through skeletal bone and muscle, creating tonal harmonics.

The body provides the resonating chambers for the voice.

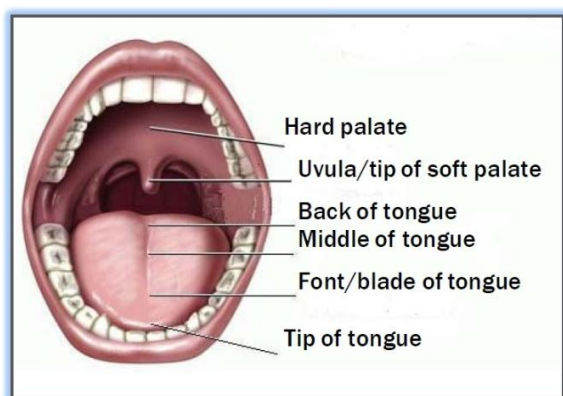


Pushing a person on a swing is a common example of resonance. The loaded swing, a pendulum, has a natural frequency of oscillation, its resonate frequency, and resists being pushed at a faster or slower rate.

HOW THE VOICE WORKS ~ THE ARTICULATORS

THE SUPRA-LARYNGEAL SYSTEM is responsible for the formation of speech sounds

About the Articulators: During the production of speech sounds the articulators approach the upper, unmovable parts of the mouth, causing the air-stream to be altered in different ways, depending on the type of consonant.



About The Places Of Articulation: There are six places in the mouth where the air-stream is obstructed, resulting in the formation of consonants.

Consonant types are grouped by **the Manner of Articulation** into the following categories:

Stop/Plosives, Fricatives, Affricates, Nasals, Lateral, Retroflex, Glides

Six Places of Articulation

1. both lips: [p] [b] [m]
2. lower lip and upper teeth: [f] [v]
3. tip of tongue between the teeth: [th]
4. tip of the tongue and the tooth ridge, (gum ridge behind upper teeth): [t] [d] [n] [l] and [s] [z] [r] these don't actually touch the tooth ridge, but tongue does approach the ridge
5. blade of tongue and hard palate: [sh] [ʒ], as in **beige** [ch] [dʒ], as in **judge**
6. back of the tongue and the soft palate: [k] [g] [ŋ] (back of tongue rises to touch just at the beginning of the soft palate)

Consonants can be either Voiced

[b] [d] [g] [v] [th] [z] [ʒ] [dʒ] [m] [n] [ŋ] [l] [r] [w] [y]

or

Voiceless

[p] [t] [k] [f] [th] [s] [sh] [ch] [h]

THE VOICE WORKOUT ~ RELEASING PHYSICAL TENSIONS

In all exercises, it is important to breathe freely. Ensure your belly, pelvic floor, neck, and shoulders remain relaxed and never pull your abdominal muscles in and hold your stomach tight and never hold your breath. Put in the positive: Allow your breath to be free to 'Breathe You'.

Body Yawns

❑ Stand comfortably. Stretch your body like you would in the morning. Yawn! Breathe in as you stretch up. Exhale completely as you relax the stretch. Repeat a couple of times stretching in different positions (bending over – to the side – what ever feels great!



❑ Bend over from the hips and hang upside down by releasing torso over legs. Hang there, letting the weight of your head stretch the spine. If your legs are too tight to relax down so your fingertips brush the floor, that's ok. Just release over as far over as is comfortable. The point is to feel a stretch along your spine. Ensure your knees are slightly bent, and your head hangs loose.



❑ Walk your hands forward, allowing your heels to raise off the floor a little to stretch the spine and ribs. Push forward with your hands into the floor while you reach your heels back down, and the same time lift your hips toward the ceiling. In yoga, this is called a **Downward Dog**. Walk your hands back transferring your weight back onto your feet. Roll up through your spine to standing.



The Shakes, Flicks, and Wiggles

- ❑ **Hands:** up, down, in front, behind your body: as though you are shaking water off your finger tips. Increase the movement to involve your arms.
- ❑ **Flick one arm at a time as though "the water is flying off your fingertips"**. Flick once then let the arm drop by your side like a rag dolls. Repeat a few times with each arm.
- ❑ **Shake one foot at a time**, as though you've got water on it and you are trying to shake it off.
- ❑ **Flick one leg at a time** as though "you are shaking a tight slipper off your foot"
- ❑ **Shrug your shoulder gently up towards your ears** in a "I don't know gesture" Release, allowing them to fall back down into place. Repeat 4 times
- ❑ **Nod your head:** Small nods "yes" Part your back teeth and your lips, allowing the jaw to hang open in a released manner
 - Small shakes "no"
 - Gentle head bobs in all directions like a car-doll.
- ❑ **Pelvis:** imagine you have a tail, wag side to side; in circles
- ❑ **Upper Back:** Round your shoulders forward, and wiggle your back, from side to side, especially between the shoulders.



THE VOICE WORKOUT ~ PREPARING THE BODY

Dropping Down Through the Spine Stand in neutral position, arms hanging easily by your sides, knees relaxed

1. **Drop your head forward onto your chest.** Let the weight of the head carry your shoulders and chest forward, curling the rest of the spine over as you roll downward, vertebrae by vertebrae, so your head and torso end up hanging over your legs.

❑ Once you are comfortably rolled over, lift your head up to look in front of you, then let it go, like a ragdoll. Feel the release of the neck muscles as you let your head bob and come to rest. Repeat two more times. Relax your jaw by ensuring your back teeth are not touching, your lips are slightly parted, and the flesh of your face is hanging.

❑ Roll up, first curling the tail/bone under and your pubic bone upward toward your belly button. This will bring your whole pelvis back into alignment over your legs. Continue rolling up to a stand by stacking each vertebrae one on top of the other in a continuous motion until you are standing in alignment again, making sure your head comes up last. Repeat entire process 2 times

2. **Repeat the dropping down through your spine process again . Once you are relaxed over, pulse from knees, exhaling your breath out comfortably.** Feel the torso and head dangle and bounce from the easy pulsing movement of the legs.

❑ As you exhale out your mouth, allow your breath to be easily released and bounced out. Allow a natural, easy inhale to happen as you keep the pulse in the legs going

❑ Roll back up



3. **Repeat the dropping down through the spine process again only this time completely let go of the weight of your torso when you are about 2/3 of the way down.**

This is a quick relaxation from the pelvis. A giving into gravity and releasing of the weight of your torso downward. Allow yourself to dangle and flop over your legs.

❑ Let your head completely release and let it bob.

❑ Continue to pulse through the legs feeling the torso, neck and head shake as a result of the movement in the legs.

❑ Relax and dangle from the hips.

❑ Roll up through your spine, vertebrae by vertebra letting the head come back into alignment on our neck last.

❑ Repeat the entire process 2 more times



THE VOCAL WORKOUT ~ PREPARING THE BODY

Neck Stretches Stand in neutral position, arms hanging easily by your sides

- ❑ Drop your chin toward your throat and look straight down your body and see your feet on the floor. This will bring your head forward but not involve the neck.
- ❑ Now release your neck and drop your head/neck completely forward feeling your chin continue to move down and back toward your throat. Feel the back of the neck stretch up toward the ceiling. *I like the image of a mother cat picking her baby up by the scruff of the neck...*the scruff of your neck is arcing up vs. collapsing the upper back and shoulders forward. Be mindful that you are not rounding over in the thoracic spine, rather focus the stretch in the neck muscles only.
- ❑ Raise your neck, then your head back up. Repeat 5 times.

Looking straight ahead, drop left ear toward left shoulder.



Feel the stretch at the side of the neck. Energize the side of your neck upwards toward the ceiling to intensify the stretch. Release the jaw by parting the molars and relaxing the lips open.

There is no pulling on the head, the weight of the hand and gravity are doing the stretching,

- ❑ Gently turn your face upward toward the ceiling, allowing your jaw to hang open as you look up.
- ❑ Arc your face downward to look toward your armpit. Feel the stretch move to different areas of the muscles. Repeat 3 or 4 times
- ❑ Repeat right side

¾ Neck Rolls Do not let the weight of your head stress the neck by dropping it all the way back and collapsing in the back of the neck.)

- ❑ Drop your left ear to your left shoulder, release it forward down toward your chest and continue to roll it up to your right shoulder.
- ❑ Repeat back and forth 6 times. Be sure to release the head downward on an exhale and roll it back up on an inhale.
- ❑ Let your face muscles go lax and the jaw hang open. Notice that the mouth with open as you roll your head up onto the shoulder and close as you drop it toward your chest.
- ❑ Allow the weight of the head to release down and feel the momentum of the swing.



Side Bends Stand in neutral position, arms hanging easily by your sides

- ❑ Slide left arm down side of left leg, arc right arm up and over.
- ❑ Repeat right side
- ❑ Repeat with hands clasped over your head





THE VOCAL WORKOUT ~ PREPARING THE BODY

Circle Time, Shoulder Rolls Stand in neutral position, arms hanging easily by your sides:

- ❑ Gently lift your shoulders up, back, down and forward; 4 times in both directions
- ❑ Place your right hand on your right shoulder and draw a full circle in the air with your right elbow; 3 times both directions: Repeat on left side
- ❑ Extend the right arm and draw a complete circle in the air, leading with the hand, fingers extended and elbow straight. Be sure not to lock your elbow so the whole arm is rigid, rather add 'a little puff of air in the elbow joint' so it is ever so slightly bent.

Shoulder Stretches Ensure your neck always remains relaxed



Swing Time! Start standing with legs in a comfortable, open stance: like you are riding a horse: arms relaxed by your side. Gather momentum as you twist and swing from side to side. Let your arms fly through the air and wrap around you on the rebound.

- ❑ Turn your head to look over your shoulder, letting your whole spine follow the twist right down through your waist
- ❑ Allow your pelvis to turn as well so that your back foot pivots on the toe (as though you have just hit a golf ball). This will create a spiral through whole length of your spine.
- ❑ Return to face front and continue turning around to the other side, leading with the head looking over the shoulder
- ❑ As you repeat this continuous movement allow your body to pick up speed. Go with the momentum of the spiral; your arms, hanging freely, will fly through the air and wrap around you when you get to the end of each spiral

Dive Down and Swing Up: Stand in neutral position. Add easy pulse through the knees as you swing.

- ❑ Both arms swing forward and back, releasing freely from the shoulders
- ❑ Both arms swing out and in
- ❑ Both arms and upper torso swing up and down – it's like a dive forward leading with the arms, head and upper torso.
- ❑ Allow the head/neck to bounce and rebound freely at the bottom of the swing
- ❑ Let the skin of the face, jaw and tongue be relaxed/lax



THE VOCAL WORKOUT ~ BREATH CONNECTION

BREATHING IS NOT AN INTELLECTUAL ACTIVITY

The autonomic breath allows us to survive, but when we unconsciously hold or restrict our breath through habit, breath becomes automatically restricted and distorted. This unconsciously altered breath allows us to survive but does not allow us to thrive. Thus, to reclaim what has always been a part of us requires our conscious awareness and participation....By refining and improving the quality of our breathing we can feel its positive impact on all aspects of our being....

Knowing where you are directing your awareness and what you are directing your awareness upon makes the investigation more enriching. You will know the process is well underway when you begin to feel “at home” in your body.

Breathing fully is not a matter of adding anything, or acquiring some new technique, or of striving to improve oneself. Discovering the naturalness of our breath has to do with uncovering or removing the obstacles that we have constructed to the breath, both consciously and unconsciously....

Donna Farhi The Breathing Book Copyright 1996 by Donna Farhi

When you are doing any of the following breath work, be sure to attach a strong image to what you are doing, then allow your body to respond. The breath will ultimately feel natural, free and effortless.



THE VOICE WORKOUT ~ BREATH CONNECTION

Breath Release:

- ❑ Exhale/sigh on a voiceless 'huh'
- ❑ Gently blow/trill through lips like a horse
- ❑ Turn trill on and off in one breath
- ❑ Exhale on 'sss'
- ❑ Exhale 1/2 of breath on 'sss', release rest of breathe on **voiceless 'huh'**
- ❑ Exhale 'sss-huh' several times on one breath.
*never to the point of squeezing the breath out



Scan the Horizon Purpose: to easily connect sustained exhale of breath to activity

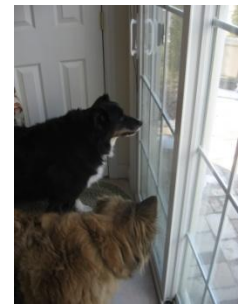
- ❑ Imagine you are standing on a cliff, overlooking a vast expanse of ocean.
- ❑ Look off into the distance and as you exhale slowly on a relaxed **SSSS**, scan the horizon turning your head from one side to the other feeling your breath release and replenish easily.
- ❑ Take as many relaxed, full breaths to complete the scan from one side of the horizon to the other.
- ❑ Repeat a few more sweeps of the horizon until you feel completely at ease

Sighing : (Releasing breath completely and replenishing with ease in diaphragm release tension and aids flexibility)



❑ 3 large sighs of satisfaction, as though you are settling in and enjoying the relief of letting go of stress and being on a long awaited vacation

- ❑ 6 small sighs of gentle anticipation as though you are hearing a noise far off and are excited it may be someone you love coming to see you. Let the last breath release freely on **haaaa**

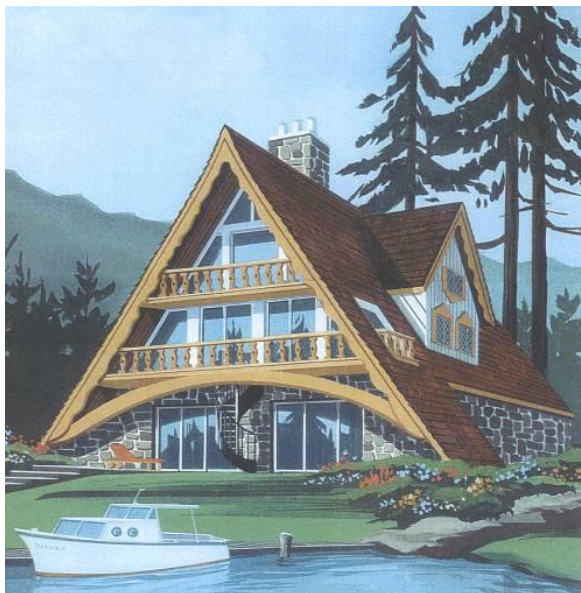


- ❑ 6 small, panting breathes of intense anticipation, as though you are waiting for something or someone that will massively impact your life. Let the last breath release on **haaaa** Keep it relaxed. Only go as quickly as is comfortable. Be sure you are taking one 'sip of breath' and exhaling it for each pant. Repeat the process, releasing the last pant on a big sigh 6 times



- ❑ Work up the speed of the panting until you feel as though you were an animal on a hot day. Be sure to go only as fast as you are able. This should be a smooth action.

THE VOICE WORKOUT ~ CONNECTING BREATH & SOUND



Exhale 4 – 8 relaxed sighs on a voiced 'hhuuu' at an easy pitch. Play with gently going up and down your vocal register but be sure to neither go too high nor too low.

- ☐ Pulse the knees and let the sound bounce and fly out of you
- ☐ Repeat and gently tap chest

With sound, blow through the lips like a horse.

- ☐ Play with gliding up in pitch as if you are asking a question
- ☐ Play with gliding down in pitch as if you are answering the question

Exhale on 'fricative sounds gliding up and down in pitch focus on feeling the play of vibration at the place of articulation.

- ☐ Vvvvvvv (top teeth & lower lip)
- ☐ Zzzzzzzz (s with sound)
- ☐ th th th th th (tongue between teeth)
- ☐ 3 3 3 3 3 (this is a [sh] with sound)

Think of the body as a house. A house for sound.

This house has a basement, main floor, and attic. Running through the centre of the house is a ladder that effortlessly connects these three floors. We'll call this the resonating ladder Kristen Linklater; Freeing the Natural Voice

Picture this ladder as being wider at the base and gradually, rung by rung, becoming a little more narrow until at the top of the attic it is slightly more narrow, though certainly not too narrow to safely step up onto rung with ease.

Exhale 1/2 of breath on fricative sound and release the articulators into a relaxed vowel sound 'ahh'.

- ☐ vvvvvv release to vowel sound "ahh"
- ☐ Repeat on zzzzzz- ahh
- ☐ Repeat on th - ahh
- ☐ Repeat on 3 3 3 3 3 -ahh

Gliding trills: Purpose: aids expanding vocal range, thereby allowing the voice to be more available to be expressive.

- ☐ Start at a comfortable pitch and gently glide up in pitch.
- ☐ Glide back down to your normal speaking range.
- ☐ Start at a comfortable pitch and gently glide down in pitch.
- ☐ Glide back up to your normal speaking range.
- ☐ Glide all the way up to the top of your range and back down to the bottom.



THE VOICE WORKOUT ~ THE VOCAL LADDER

Vocally stepping up and down the resonating 'vocal ladder':

- ❑ Starting at a comfortable pitch, exhale on an easy 'huh'
- ❑ On each subsequent breath, step up in pitch a note.
- ❑ Only go as high as is comfortable. *stop if you feel your throat squeezing the sound
- ❑ Continue, stepping down a note, going as low as possible.* never let sound gravel in the throat. Don't go so low that you are "pushing down in the throat. (You can tap your chest or bounce easily from the knees to help release the sound)
- ❑ **Be sure to relax your jaw, tongue, and back of neck.** Ensure that each breath is a relaxed, natural, comfortable feeling breath. Remember, you are sighing out sound as a result of your body comfortably inhaling and exhaling. You are not breathing in order to make sound! You are making sound as a result of breathing.
- ❑ Feel how sound moves from your chest on the lower notes, and travels upward toward your face and top of your head on the higher notes.





THE VOICE WORKOUT ~ RESONANCE

The following exercises are intended for you to experience vibration in the four primary resonating chambers. Once you begin to feel the vibrations, keep expanding them by paying attention to them. Focus multiplying the intensity of the sensations. Allow the vibrations to spread throughout each chamber, like warm sunshine flowing through out, reaching into every nook and cranny.



The four primary resonators:
Resonators are cavities which amplify our voices.

- ☐ Top of Head (attic)
- ☐ Nasal (main into second floor)
- ☐ Mouth (main floor)
- ☐ Chest (basement)

Resonance aids full tonal quality and a relaxed power to the voice.

Chest: Drop your head back and sigh out a low, breathy 'haaa' Feel the rumble of vibration on the chest wall.

- ☐ Tilt head back, let jaw drop open. Exhale a warm, low pitched 'haaa'. Tap chest
- ☐ Repeat starting on a 'huh' closing your lips to a 'mm' capturing the sound vibrations on your lips, open the lips and release the sound on 'ahhh'
- ☐ Repeat one per breath; 'hummaah'. On each subsequent breath, step down in pitch. Tap chest or bounce from knees to release the sound
- ☐ Continue stepping up in pitch to mid range and then back down to the bottom of the resonating ladder with ease.

Mouth: Whisper on breath alone, the letter [e].

- ☐ Let your tongue be as relaxed and loose as you can while still producing a clear [e] sound.
- ☐ Keep the tongue in the [e] position and inhale cool air into your mouth.
- ☐ Feel where the cool air hits. If you feel it mostly at the back of your throat, adjust your tongue so that when you inhale you feel it at the top, front on your hard palate, just behind the teeth.
- ☐ Once you can feel the spot where the breath/sound 'hits' the front of the hard palate:
- ☐ Exhale a warm, low pitched 'haaa'. Tap chest
- ☐ Repeat starting on a 'huh' closing your lips to a 'mm' capturing the sound vibrations on your lips, open the lips and release the sound on 'ahhh'



THE VOICE WORKOUT ~ OPENING THE RESONATING CHAMBERS

Mask: focus sound vibrations in nasal passages, cheek bones, lips



- ❑ 'huummm', feel the vibrations on the lips.
- ❑ 'huummm', move the mouth around as though chewing something hot-keep the back of the throat lifted and open
- ❑ 'huummm', with "hot potato in mouth".
- ❑ 'huummm', stepping up and down in pitch.
- ❑ 'huummeeee', wiggle nose up and down.
- ❑ 'huummeeee', massage sinuses.

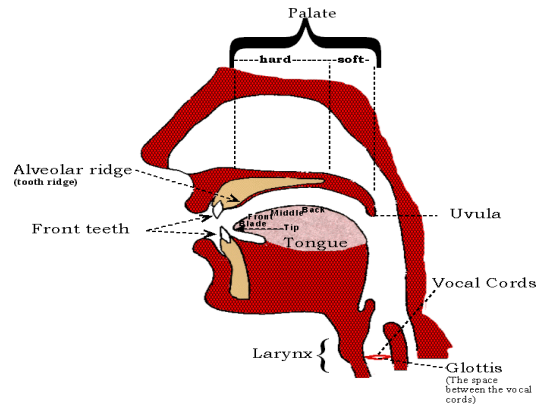
Top of Head: focus sound vibrations in bones of the skull. Think of the top of your head like the dome of a cathedral. The sound travels up and vibrates and all around the crown of your head.



- ❑ 'heee'. Tilt head slightly forward. Wiggle nose up and down to get the feeling of vibration in the nose
- ❑ 'heee'. Step up in pitch, massaging sinuses.
- ❑ 'khee', quietly call out starting at comfortable high pitch and glide down to normal speaking pitch. Think of the sound arcing up the back of the head, around to the front of the face and out the mouth.

Feeling Vibration on the Hard Palate

Goal: To move sound forward in the mouth for improved resonance)



Exaggerate the [e] as in 'beautiful' to sound like....

B e e e e autiful;

- ❑ Direct the sustained e e e e sound to a focused spot on the alveolar ridge
- ❑ Make whatever adjustments necessary to the tongue position & shape of the lips to maximize the sensation of vibration on the alveolar ridge.

Intone the following vowels taking care to keep the vibration focused forward on the boney tooth ridge, just behind the upper front teeth

1. Y eeee ~ Y eeee ~ Y eeee ~ Y eeee
2. Yaa hee ~ Y aa hee ~ Y aa hee
3. Yaa hee aah ~ Y aa hee aah ~ Y aa hee aah



Focusing vibration at the 'Third Eye'

Repeat exercise above but this time focus the vibrations up to the forehead, between the eyes. Glide up and down in pitch but keep focusing the vibrations

THE VOCAL WORKOUT ~ OPENING THE CHANNEL FOR SOUND; THE JAW

Diaphragmatic breathing aids a supported, healthy sound. However, that is not all there is to having a voice that is free and dynamic. Breath travels from the source up through the channel for sound (throat) and through the mouth channel. The articulators then move into action to shape the sound into words. Our next step is to eliminate jaw and tongue tension, and have dexterity with our articulators.

Jaw Relaxation: The upper jaw is fixed. The lower jaw, hinged at to the upper jaw by the temporomandibular joint (TMJ) which connects the lower jaw to the skull (temporal bone) under the ear.



- Stand in relaxed stance, fully aware of your alignment and keeping your breath relaxed.

- Keep the spine lengthened and the back of the neck long. Feel as though you are hanging suspended from a cord from the top of your head. Feel the head bob on top of the spine. Relax the chin down toward the throat and lengthen up the back & sides of the head.

- Massage the jaw joint, around the ears, the scalp & face. Let the lower jaw hang open

- Feel the lower jaw drop down and swing back toward the throat

- Keeping the jaw hinge loose, imagine you are chewing gum, breath through your nose and ensure you a creating a sense of space in the jaw hinge

- Massage the jaw joint again then place the heels of the hands under the cheekbones. Run them down the cheeks and manually drop your lower jaw down.

- Feel the tongue lie passively on the floor of the mouth

- Put the back of your hand under the lower jaw and manually close your mouth by pushing the chin up, then remove the hand and let the jaw fall open. Repeat several times until you feel that your hand is doing the work, not the muscles of the jaw

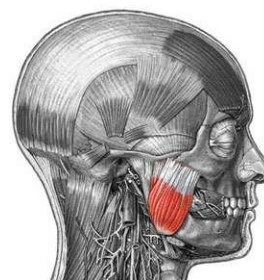
- Hold your chin firmly and drop your head back to open your mouth then lift the head up and back down to close your mouth (think of being a Muppet, or “flip top head”

- Hold your chin in your hands and quickly jiggle your jaw up and down (keep breathing!)

- Cup your hands together like you have dice in them, then shake the dice vigorously, feeling your jaw completely relaxed.



The temporomandibular joint is the major jaw joint



The masseter muscle is a powerful chewing muscle



THE VOICE WORKOUT ~ OPENING THE CHANNEL FOR SOUND; THE TONGUE

Lips, Cheek Muscles and Jaw Hinge Begin with general face opening exercises:

- ❑ Screw face up into tight ball, relax face.
- ❑ Open face and eyes wide, stick out your tongue
- ❑ Pucker & smile Alternating cheek lifts
- ❑ Blow through lips Chew lips
- ❑ Chew imaginary piece of gum Feel gum expand in mouth making the chewing motion bigger and bigger. Keep your lips together doing this.



oo

ee

aw

- ❑ Intone on a comfortable pitch as you exaggerate lips forward on [oo]. Feel lips round forward and then relax as the jaw droops open on [aw]

oo - aw - oo - aw - oo - aw - oo - aw - oo - aw

- ❑ Reverse movements by starting with [aw] then rounding lips forward to [oo]

aw - oo - aw - oo - aw - oo - aw - oo - aw - oo

- ❑ Intone on a comfortable pitch as you exaggerate the lips forward on [oo] & spread wide open as you lift into cheeks on [ee] drop jaw open wide on [aw]

oo - ee - oo - aw - oo - ee - oo - aw - oo - ee - oo - aw

Gently hold your chin to keep your lower jaw from moving up and down. This is an exercise for the tongue only and should not include any jaw movement.

Tongue Relaxation Relax tongue on floor of the mouth (think of the jaw as a cradle that holds the tongue up – let the lower jaw and tongue be passive; both being held up by the spine which is holding the upper jaw.

Keep breathing into the jaw hinge, circulating your focus between an aligned and supported spine holding up the head/upper jaw and the passive lower jaw and tongue.



- ❑ Slide the tongue out on the lower lip like a big slug breathing into the jaw hinge all the while.
- ❑ Smile gently into the cheeks. Draw the tongue back into the mouth like a big slug.

Back of Tongue Stretch Keeping the tongue in relaxed position to begin, (ensure the tip of the tongue stays gently relaxed against the lower teeth do the following; **only one breath per tongue movement**:

- ❑ Start with the tongue relaxed on the floor of the mouth and sigh out **haaaa**
- ❑ Roll the middle of the tongue out on **y e e e**
- ❑ Relax/drop the tongue back into 'neutral' **aaah**

breath Haaa breath yeee breath aaah

- ❑ Repeat 3 or 4 times one full line per breath

1.haaa yeee aaah ~ yeee aaah ~ yeee aaah ~ haaa

2.haaa yeee aaah ~ yeee aaah ~ yeee aaah ~ haaa

Do as many as you can as fast as you can with out tensing the jaw or tongue and ensuring each vowel sound is clear.



THE VOICE WORKOUT ~ VOCAL FLEXIBILITY

This exercise aids in breathing flexibility. The purpose is to ensure we only take in as much air as the length of a thought. Take in a new breath at the beginning of each line, increasing the intake volume to match the length of each sentence. Have fun with this. Do this exercise:

- ❑ Speaking the numbers and/or letters on breath only
- ❑ Speaking the numbers and/or letters easily changing pitch up & down on each new word or letter
- ❑ Intone (like a chant) the numbers and/or letters to # 15 (or letter O) and speak the rest in a normal speech pattern. Notice a sense of ease when speaking after intoning.

1/	A/
1 2/	A B/
1 2 3/	A B C/
1 2 3 4/	A B C D/
1 2 3 4 5/	A B C D E/
1 2 3 4 5 6/	A B C D E F/
1 2 3 4 5 6 7/	A B C D E F G/
1 2 3 4 5 6 7 8/	A B C D E F G H
1 2 3 4 5 6 7 8 9/	A B C D E F G H I/
1 2 3 4 5 6 7 8 9 10/	A B C D E F G H I J/
1 2 3 4 5 6 7 8 9 10 11/	A B C D E F G H I J K/
1 2 3 4 5 6 7 8 9 10 11 12/	A B C D E F G H I J K L/
1 2 3 4 5 6 7 8 9 10 11 12 13/	A B C D E F G H I J K L M/
1 2 3 4 5 6 7 8 9 10 11 12 13 14/	A B C D E F G H I J K L M N/
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15/	A B C D E F G H I J K L M N O/
1 2 3 4 5 6 7 8 9 10 11 12 13 14/	A B C D E F G H I J K L M N/
1 2 3 4 5 6 7 8 9 10 11 12 13/	A B C D E F G H I J K L M/
1 2 3 4 5 6 7 8 9 10 11 12/	A B C D E F G H I J K L/
1 2 3 4 5 6 7 8 9 10 11/	A B C D E F G H I J K/
1 2 3 4 5 6 7 8 9 10/	A B C D E F G H I J/
1 2 3 4 5 6 7 8 9/	A B C D E F G H I/
1 2 3 4 5 6 7 8/	A B C D E F G H/
1 2 3 4 5 6 7/	A B C D E F G/
1 2 3 4 5 6/	A B C D E F/
1 2 3 4 5/	A B C D E/
1 2 3 4/	A B C D/
1 2 3/	A B C/
1 2/	A B/
1/	A/



VOCAL HYGIENE

<i>DO</i>	<i>DON'T</i>
Drink plenty of water	Drink or eat excessive amounts of caffeine products, chocolate, milk products, alcohol or tobacco
Relax your throat by doing deep abdominal breathing	Clear your throat or cough habitually
Allow natural expansion/release in ribs & abdomen when breathing	Hold your breath, squeeze or push the voice out
When speaking, pause often at natural boundaries to allow the breath to be replaced before continuing	Speak beyond natural breath cycle, or squeeze out the last few words of a thought without sufficient breath
Match your breath to what you are physically doing	Yell or speak extensively during strenuous physical exercise
Initiate voice gradually on the out-flowing breath, as on a sigh 'hahh'	Initiate voice with a harsh or sudden glottal attack
Keep the voice at a comfortable pitch	Force your voice in a register beyond a comfortable pitch
Be aware of the effects stress and emotions have on your voice, in neck, throat, jaw, face or chest	Do prolonged yelling, whispering, cheering or screaming especially if it causes muscle tension
Whistle, clap, blow a horn, or find some other form to attract attention in a noisy environment	Use your voice in noisy cars, planes, Etc. Don't out-talk or out-sing environmental noise
Keep your upper and lower teeth separated allowing the jaw to relax	Ever clench your teeth or hold your jaw tense as you speak or sing
Allow for periods of vocal rest during the day, especially when tired or ill	Use your voice extensively when you have a cold
Learn to recognize first signs of vocal fatigue (hoarseness, dry throat, tension, poor vocal projection)	Use your voice when it feels strained
Consult your doctor when you experience throat discomfort or hoarseness for more than six days	Ignore prolonged symptoms of vocal strain, hoarseness, pain, heartburn or allergies
Maintain proper humidity, both inside and outside your body	Expose your voice to excessive pollution, cigarette smoke, or chemical fumes
Practice microphone techniques to keep your voice relaxed and at a comfortable level	Try to lecture or speak over an extended period of time, in an environment with poor acoustics without the aid of a microphone

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